



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



VOL. XXX—No. 4

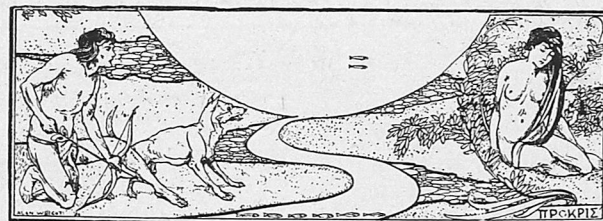
NEW YORK, JULY, 1897

Per Annum, Two Dollar
Single Copies, 20 Cents

EDITORIAL ANNOTATIONS.

CONCERNING THE IMPORTANCE OF FIRST IMPRESSIONS.
COPYRIGHT, 1897, BY THE ART TRADES PUBLISHING & PRINTING CO.
ALL RIGHTS RESERVED.

Entered at New York Post-Office as Second Class Mail Matter.



The Decorator and Furnisher

PUBLISHED MONTHLY AT

70 FIFTH AVENUE, NEW YORK, by

THE ART TRADES PUBLISHING AND PRINTING CO. Inc.

E. B. HARTLEY, President.

J. B. HARTLEY, SECRETARY.

EDWARD DEWSON, TREAS. AND EDITOR.

MRS. OLIVER BELL BUNCE, ASSOC. EDITOR.

Subscription \$2 per year, in advance.

(PATENT BINDER, \$1.00 EXTRA.)

Single Copies, - - - 20 Cents.

CONTENTS OF THIS NUMBER.

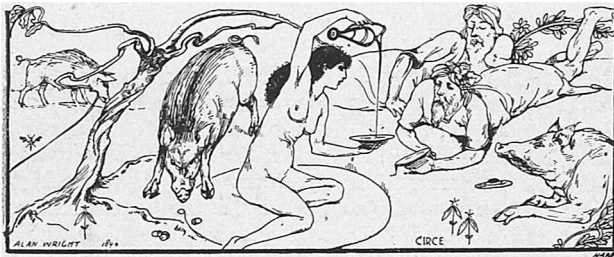
	PAGE
AMATEUR HOME DECORATION.—Articles of General Interest.....	
Of Interest to Women.....	120-121
EDITORIAL ANNOTATIONS.....	99-100
DECORATIVE TEXTILE FABRICS.....	117-118-119
Drapery Notes for Summer.....	119
FURNITURE AND FURNISHINGS.—An Attractive St. Louis Home.....	101
Mrs. Kate Collins the Artistic Decorator.....	102-103-104
Decorative Notes.....	104-107-116
Guide to the Styles. Historical Series No. IV.....	105-106-107
Leaves from the Editor's Scrap Book. No. 13.....	108
The New York Designing Co.....	109
Wood Carving for Amateurs. No. 5.....	110
The Old Tea Pot.....	111
A Dutch Dining-Room.....	112
Art Furniture at the Paris Salon.....	113-114
Japanese Room. Pottery and Glass Notes.....	115

EDITORIAL ANNOTATIONS.

IF WE consider for a moment the present condition of decorative art, as it is exemplified in the best of our modern homes, we cannot fail to congratulate ourselves upon the immense advancement of this art industry in the past thirty years. More thought and consideration is given to existing surroundings and conditions as established by the architect, and more study given to complete unity of ideas. This is due perhaps in a measure to an increased knowledge of architectural effects, on the part of the decorator of to-day, but in a larger degree, to the guiding influence of the architect himself, in matters hitherto considered beyond his scope. That the architect of to-day appreciates the fact that his mission should not end with the completed plans, elevations and specifications for constructing the house, is evidence of advancement along the decorative lines, that cannot but benefit all concerned.

THERE is every reason why the architect—if he is a man of taste—should influence the decorations of a building he has conceived and erected, in a measure, at least. The decorator, as a rule, is glad to consult with him to their mutual advantage, providing of course there is no clash of opinion, and even then, if they are men of sense and knowledge good results should come from it as—even in decorative matters—two heads are—or should be—better than one. That the architect and decorator can work together to the satisfaction of all concerned, and for better decorative results, there is no question and we can readily see the advantage of such a coalition; the architect on the one hand has the trained knowledge of classical epochs

and decorative principles as apply to his profession, while, on the other, the decorator has the practical skill necessary to adapt them to the existing conditions. We do not intend to imply the decorator has not the ability to conceive and carry out a satisfactory scheme without such aid. Far from it! We only suggest the advantages to all concerned of such a combination, all things being equal. There is another side to this matter of decorating that we cannot refrain from touching upon. Many wealthy people leave the whole matter of building and decorating entirely in the hands of their architect. While the architect is unquestionably competent to direct such work—in its broader details at least—there are few popular men in the profession who have the time or knowledge to attend to all the little matters that go to the making up of a complete decorative scheme. This is properly the decorator's province, and should be left to him. There is every reason why the architect and decorator should work jointly on important schemes, but there is no more reason for the architect's usurping the decorator's rightful province, than for the latter to plan and build the house he is to decorate.



WHILE it may be argued that this has been done, and successfully; namely, in the case of a leading decorative house in New York City who built and decorated the home of a many-times millionaire on Fifth Avenue, it must be borne in mind this house employed an architect of ability and prominence, and that his hand was visible throughout the whole decorative scheme. That this mansion was one of the most prominent and successful—both from an architectural and artistic standpoint,—only goes still further to prove the success of such a combination in work of monetary and artistic importance, but that one should arrogate the other field in the ambitious push for prominence and commission, is far from right. However simple the home, if the architect and decorator would consult and combine more generally than they now do, it could not but reflect added credit to both, in the ultimate results.

WE WISH to call the reader's attention to the work of the New-York Designing Company set forth in this number. This is a combination of skilled designers in their respective lines, and their work cannot but be of value to the many decorators and uphol-

stery houses throughout the country, whose business, while it may be on a paying basis, is not large enough to allow of their employing trained skill in these matters. The work is unquestionably first-class in character, both in the execution of the water colors and the style of the designs, and gives those desiring such work sketches to meet every condition and at prices well worth their means. Such a scheme as this company sets forth in their advertisement has undoubtedly been attempted before, but never before have designs of this character been offered at prices quoted by them. There is every indication of success for this venture, as they offer more than full value for their returns.

TO RETURN again to the subject of decoration, which is naturally ever uppermost in our mind, there is one principle we would impress upon the reader. Never go out of your way to make a thing look like what it is not. If your pilaster column or chimney-piece are of wood, do not paint them to look like marble; if your doors are made of white wood, do not grain them to imitate oak. Every material has in itself a beauty and a suitability which is lost, if made to imitate something else. Imitation never stand the wear and tear of time or adverse stricture, and soon finds its place among the rubbish of bygone days. Let those who cannot afford the more costly style of decoration be content with simple designs, which they can obtain in really good taste at comparatively small cost. The pernicious habit of struggling to imitate costly effects in cheap materials has done much to debase decorative art. If you cannot afford marble pillars, inlaid furniture, and elaborate or costly wall decorations, do without them altogether, and be satisfied with simple effect, in which every feature shows its own natural merits.

THE effect thus brought about will be infinitely more satisfactory than could ever be obtained by painting plaster to look like marble, and graining white wood to imitate oak; or covering the walls with cheap paper attempts at Oriental splendor. Another decorative monstrosity to be found in many city homes built before the present age of simplicity, is the ornate and unsightly plaster centre-piece on the ceiling. It is best done away with altogether and the ceiling may be distempered some uniform tint in harmony with the other coloring of the room. Or the ceiling may be papered, if desired, in suitable color and pattern, which will be found a simple means of subduing the glare of unrelieved white.

IF the woodwork of a room is to be painted, it should as a rule be either a shade of the wall color, or a complementary tone, never in any case should be grained or an imitation of a natural wood.

